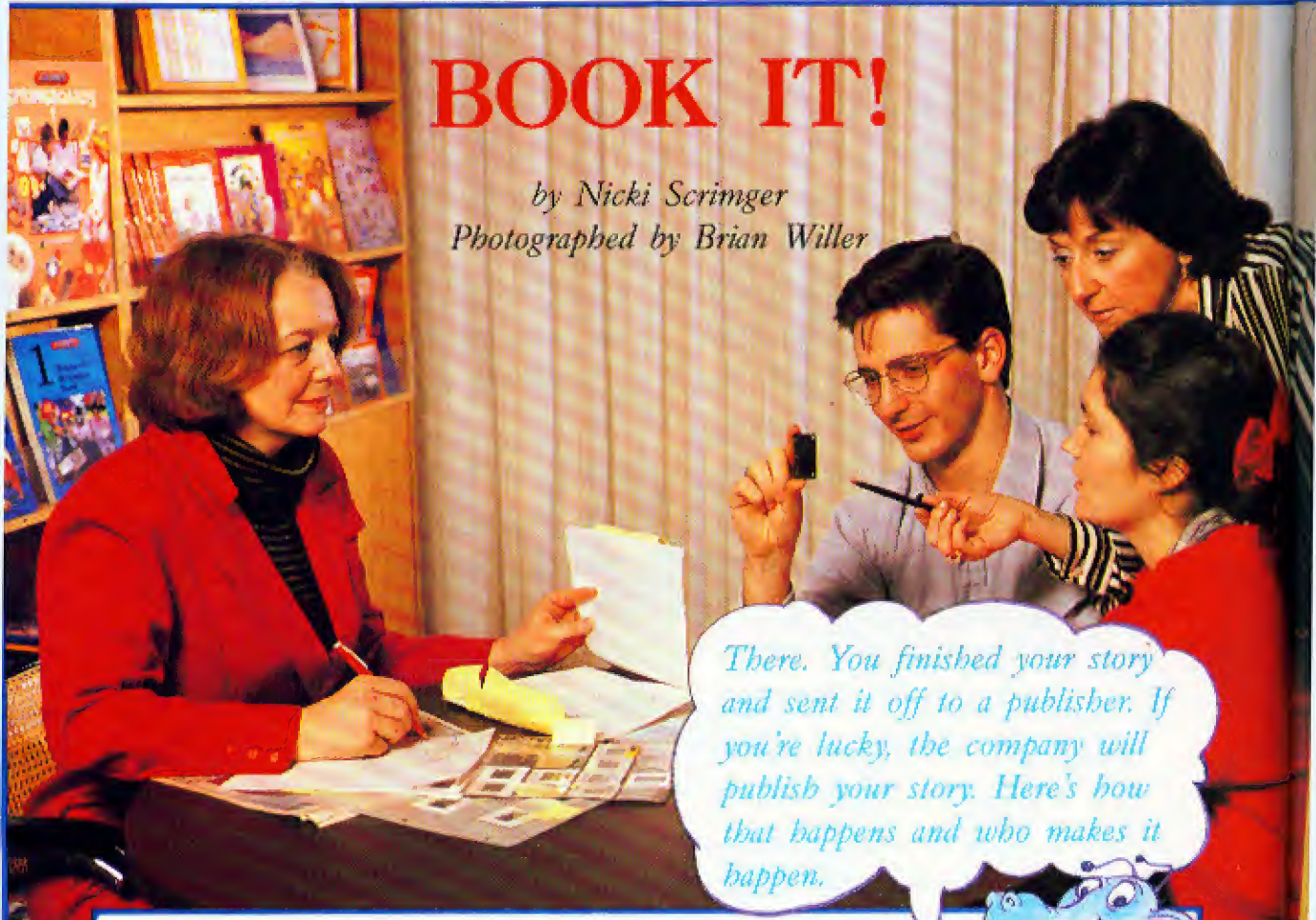


BOOK IT!

by Nicki Scrimger
Photographed by Brian Willer



There. You finished your story and sent it off to a publisher. If you're lucky, the company will publish your story. Here's how that happens and who makes it happen.

Getting the type and the art


You and your editor work together to decide on any revisions that will improve the story. Then you write the final manuscript, and the editor discusses it with a designer.

The designer's job is to plan what the book will look like with type and illustrations. First the designer works with the editor to agree on the size of type and the typeface. Here are samples of different typefaces.

This is a sample of 14 point Bookman.

This is a sample of 12 point Helvetica.

This is a sample of 10 point Rockwell.



Size of type is measured in points, not millimeters.

Either the designer or the editor **marks up** the final edited manuscript. These marks tell the typesetter the typeface to use, the size of type, the width of the lines of type, and the amount of space between lines.

The typesetter sets the words of the marked-up manuscript in type. The long sheets of printed type are called **galleyproofs**. The editor reads these "galleys" and sends them back to the typesetter to correct any mistakes.

*Now you know
where "proofread"
comes from.*

The designer cuts up the galleys and pastes chunks of text on cardboard **layout sheets**, leaving space for illustrations. This is a **rough paste-up** of what the book will look like.

The artist makes pencil sketches that fit the space on the layout sheets and that illustrate the designer's ideas. The editor and designer check this **rough art** and mark any changes that they want the artist to make.



*The computer terminal at
the publisher's is connected to
the typesetter's computer.*



Putting the type and art together

The artist then prepares the color illustrations—**final art**—which the editor and the designer check very carefully.

Reproduction proofs of corrected type arrive from the typesetter. “Repros” are high-quality proofs so that the type will look sharp and clear when it’s printed.

The designer pastes the **repro type** and photocopies of the final art on new layout sheets, using the rough paste-up as a model. These **final artboards** show exactly how each page of the book will look.



Blue lines printed on layout sheets help to make sure that the type and art are straight.



Then the final artboards and the illustrations go off for filming—that's right, film! The **film negatives** of a book are like the negatives of photographs, only bigger. Here's how the films are made and used.

A printer needs only four colors of ink to print a book in full color: yellow, magenta (red), cyan (blue), and black. These four colors can make all the other colors.

The color separator separates the colors of each illustration into yellow, magenta, cyan, and black, using a scanning machine or a camera that takes special photographs. Each negative shows only one color, so for each illustration there are four films.

The repro type on the artboards is photographed separately. Then the films of the illustrations and the type are stripped together.



*So many checkpoints—
final manuscript, galleyproofs,
rough paste-up, repro proofs,
final artboards, film proofs,
press proofs.*

The editor and the designer check the film proofs for clear type and good color match with the artist's illustrations. After they OK the proofs, the films are sent to the platemaker.



The platemaker makes metal plates from the films. Plates made from the negatives for yellow will print only yellow, plates from the negatives for magenta will print only magenta, and so on. Each plate usually prints eight or sixteen pages, so there are four plates for each set of pages, one for each color.

Printing the book—at last!

If you visit a printer when a set of pages is being printed, you will see a stack of large blank sheets of paper at one end of a printing press and a stack of printed sheets at the other end. Here's what happens in between.

The four plates are wrapped around four cylinders on the printing press. The first plate has yellow ink, the second magenta,

the third cyan, and the fourth black. As the sheets move through the press, each plate prints its color on the white paper. Where one color prints over another color, different colors are printed—magenta over yellow prints orange, cyan over yellow prints green, cyan over orange prints brown, and so on.

Press proofs are checked to correct colors that may be too dark or too light. Then the printer runs sheets for all the pages in the book through the press—printing first one side, then the other.

The last job is binding the printed sheets into a book. Machines fold the printed sheets so that the pages are in the right order. Then they gather the sets of pages and sew them together, trim the outside edges, and glue them into the cover of the book.

